



# ***Events***

***January 10-20, 1995***



Glenn Gould Studio





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# programme

Tuesday, January 10, 1995

8:00 p.m.

## Music of the French Baroque

with

Benjamin Butterfield, tenor

Les Coucous Bénévoles

Elissa Poole, baroque flute

Stephen Marvin, violin

Sergei Istomin, viola da gamba

Colin Tilney, harpsichord

Jean-Marie Leclair  
(1697-1764)

Deuxième Récréation de Musique

*Ouverture*

*Forlane*

*Sarabande*

*Menuet*

*Badinage*

*Chaconne*

*Tambourin*

Michel Pignolet  
de Montéclair  
(1667-1737)

Le Dépôt Généreux

Quatrième Cantate, à voix seule, avec  
un Dessus de Violon ou de Flute  
(Premier Livre)



## Intermission

Jean Philippe Rameau  
(1683-1764)

Suite from *Les Indes Galantes*

for Solo Harpsichord

*Ouverture*

*Air Polonais*

*Musette en rondeau*

*Air vif pour Zéphirs et la Rose*

*Les Sauvages*

*(Danse du Grand Calumet de la Paix)*

Jacques Hotteterre Le Romain  
(1674-1762)

Sonate en trio No. 3 in E minor

(II. Livre)

*Gravement*

*Fugue*

*Grave*

*Gigue*

Louis Nicolas Clérambault  
(1676-1749)

L'Amour, Guéri par L'Amour

Cantate Première, à voix seule

et sinphonie (IV. Livre)

## §

Les Coucous Bénévoles gratefully acknowledges financial support from the Canada Council, the Ontario Arts Council, and the City of Toronto through the Toronto Arts Council.

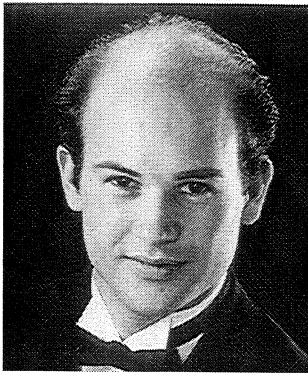
Tonight's concert will be broadcast on Wednesday, February 22 at 7:30 p.m. on *The Arts Tonight*, CBC Stereo (94.1 FM), with host Peter Tiefenbach.

Producer: Neil Crory

Recording Engineer: Stefan Trybula

## Benjamin Butterfield, tenor

Benjamin Butterfield's "superb" performances have captured the imagination of the public and critics alike, making him one of Canada's fastest rising stars. Across North America his concert and recital appearances



and increasing opera engagements are winning this young tenor glowing reviews. Recent engagements include Tamino with the New York City Opera, the *Christmas Oratorio* with the Philharmonia Baroque Orchestra and Mendelssohn's *Die erste Walpurgisnacht* at Carnegie Hall with the New York Oratorio Society. He was featured with Marc Minkowski and Les Musiciens de Louvre in Opera Atelier's production of *Dido and Aeneas*, seen in Toronto, Paris and Houston. Benjamin Butterfield continues his recital series with Ludwig Semerjian in Montreal for Le Chateau Ramezay; and in Toronto, Mr. Butterfield was recently featured singing Britten's *Canticles* with the Aldeburgh Connection.

Les Coucous Bénévoles (the Benevolent Cuckoos) takes its name from one of François Couperin's harpsichord pieces. The group was founded in 1985 and has presented numerous concerts of baroque and classical repertoire in

its Toronto series and on tour throughout Canada. Since 1988 Les Coucous Bénévoles has also performed contemporary music, commissioning and premiering almost two dozen works composed specifically for early instruments.

## Translations

Michel Pignolet de Montéclair

*Le Dépit Génereux* (Resentment Returned to Forgiveness)

Recitative: Gods of Justice, Gods of Revenge! Will you then allow this perjurer to enjoy an untroubled life? You yourselves must share the blame for her broken promises! Take revenge! Do not spare your thunderbolts!

But why should I sigh, why should I weep? Why should my heart be filled with useless resentment? Ah! My very questions show that my faithless lover still has power to strike me down.

Air: Shall I forever feed on this deadly flame? Reason, Pride, come and tear her from my thoughts! Banish the memory of a faithless lover! Since she has broken the ties of affection, why should I swear her eternal loyalty? No, I must rid my heart of her forever!

Air: Sweet Tranquillity, peaceful Indifference, make haste to come back to me! You are the sole recourse for a heart tortured by love.

Recitative: But heavens! What a transformation! The burden of my grief seems to disappear in a single joyous moment. Ah! There can be no doubt about it: a sense of calm tells me that my prayers are answered!

Air: I feel my troubles at an end: Freedom rejoices in my heart. Ah, God of lovers, it is your own severity that has caused my sweet release from your cruel chains!



Louis Nicolas Clérambault

*L'Amour, Guéri par L'Amour* (Love, Conquered by Love)

Recitative: To forget his faithless Climène, Tircis had gone to live in a gloomy cave. There he wearied the surrounding echoes with the tale of his distress.

Air: "Ah, plaintive Nightingale, let me add my cries to your unhappy song. Your cruelest despair could not match the grief I feel. Lend your plaintive sounds to my aching misery; you, who tell so vividly the horrors of your awful fate."

Recitative: Thus he complained endlessly of his torments. Useless despair! Useless grief! More ardent than ever, love still possessed his heart. "What is to become of me?", he cried. "What hope have I got? Absence brings no relief. Ah! Since there is no end to my pain and the day brings me no pleasure, at least let pitiless Climène see me die! Perhaps the heartless fool will hasten my death with renewed scorn."

Air: Love, stamp your harsh brand on a heart that has been too faithful. My shepherdess has broken the bonds that bind us and, unlike her, I cannot change. Ah, cruel God, if my woes seem sweet to you, come and finish your work. As a last homage, slake your anger in my blood!

Recitative: Saying this, he drew near his own village, chilled with deep despair. All at once, under a leafy elm tree, he caught sight of fresh delights. He stops in amazement: the god of love had never before offered anything so lovely in this charming setting. A thousand graces seemed to hover around her. He sighs, and enjoys healing calm once again. The sad memory of his fickle shepherdess is quickly gone.

Air: Absence alone is poor medicine for a heart sick with extreme passion: often it is absence itself that causes love's tenderest feelings. Bind yourself to a new love, and hope will be yours. Before, your suit was to Hate; now it is Love to whom you should turn.

Translations © 1994 Colin Tilney

**Please join Les Coucous Bénévoles**

for its concert of contemporary music featuring works by

Peter Hannan, Linda Catlin Smith, Claude Vivier,  
Michael Longton, Rodney Sharman and Michael Whittiker

on Wednesday, February 1, at 8:00 p.m.,  
at the Glenn Gould Studio.

# programme

Wednesday, January 11, 1995 8:00 p.m.

Thursday, January 12, 1995 8:00 p.m.

CBC Radio & Stereo Presents:

The Bank of Montreal  
Stratford Festival Series

## Hosanna

by Michel Tremblay

Starring Richard Donat  
& Richard Monette

Directed by Martin Hunter

Music composed and arranged by Alan Cole

Tonight's performance will be broadcast on  
*Monday Night Showcase*, CBC Stereo (94.1 FM)  
on May 1, 1995 at 8:30 p.m., and on  
*Sunday Showcase*, CBC Radio (740 AM)  
on November 5, 1995 at 10:00 p.m.

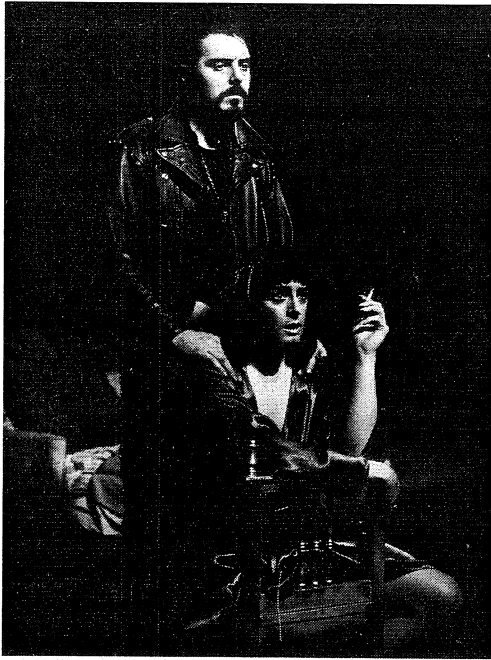
Series Producer: Barbara Worthy  
Executive Producer: Damiano Pietropaulo  
Recording Engineer: John McCarthy  
Production Assistant: Sandra Jeffries-Broitman

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This is the first of 4 broadcasts recorded live in the Glenn Gould Studio  
for the

Bank of Montreal Stratford Festival Series.





Richard Monette and  
Richard Donette in the  
original 1974  
production of  
*Hosanna*.

*Hosanna* is Michel Tremblay's brilliant classic about a transvestite coming to terms with him/herself after returning from a disastrous appearance as Elizabeth Taylor at a Halloween Ball. Tremblay takes us on a powerful, yet disturbing journey – provocative, humorous and illuminating.

Richard Donat and Richard Monette reprise their legendary roles from the original 1974 production.

Michel Tremblay is one of Canada's foremost playwrights. A native of Montreal, Quebec, he has written more than 30 plays, has won numerous awards and continues to be one of Canada's most popular and performed playwrights.

## Richard Monette

After 22 seasons as actor/director at the Stratford Festival, Mr. Monette is now entering his second year as artistic director. Directing credits include *Twelfth Night*, *Hamlet*, *Antony and Cleopatra*, *Romeo and Juliet*, *The Comedy of Errors* and *The Taming of the Shrew*, and has played more than 40 roles at the Festival, including Romeo, Hamlet, Henry V, Prince Hal, Mercutio and Benedict.

## Richard Donat

In a long and industrious career, Mr. Donat has performed in theatres across Canada. He is also a veteran of TV and film; film credits include *Life With Billy*, *Mary Silliman's War*, *The Bruce Curtis Story*, *Samuel Lount*, *My American Cousin*, *Cougar* and *Tomorrow Never Comes*. Television credits include *T and T*, *Wiseguy*, *VH Adderley*, *Seeing Things*, *Philip Marlowe - Private Eye*, *Edison Twins*, *Littlest Hobo*, *For the Record*, *Little House on the Prairie*, *The Newcomers* and *The Collaborators*.

# programme

Thursday, January 12, 1995  
12:00 Noon

CBC Radio Music presents

## The Bassoonatics

Fraser Jackson

Nadina M. Jackson

Kathleen McLean

Michael Sweeney

with

William Douglas, piano

Michael Werner, percussion

Host: Lorna Jackson





# Programme

Leroy Anderson  
(1908-1975)

Bassoonists' Holiday

Igor Stravinsky  
(1882-1971)

Tango (1940)

Peter Schickele  
(b. 1935)

Last Tango in Bayreuth

George Gershwin  
(1898-1937)

Three Preludes

Geoffrey Hartley

Fantasia on a British Tea-Song

George Gershwin  
(1898-1937)

I Got Rhythm

Lennon & McCartney

Oh! Darling

William Douglas  
(b. 1944)

Latin Medley

Hymn

Rock Etude 16

Jewel

Feast

## §

This concert will be broadcast on *Music Around Us*, CBC Stereo (94.1 FM)  
on Sunday, January 15, 1995 at 12:06 p.m.

Series Producer: Marilyn Dalzell

Recording Engineer: Doug Doctor

Production Assistant: David Cavlovic

# programme

Saturday, January 14, 1995

8:00 p.m.

## George Gao & Sergei Pavlov in Concert

Chinese Erhu Player & Russian Pianist  
Set the Stage on Fire

Liu Tianhua	Birds Singing in the Mountains (Erhu Solo)
R. Shchedrin	Humoresque (Piano Solo)
Ar Bin	The Moon over the Fountains (Erhu Solo)
C. Debussy	Clair de Lune (Piano Solo)
Ar Bin	Listening to the Pine Trees (Erhu Solo)
F. Chopin	Etude in A minor, Op.25 No.11 (Piano Solo)
Helu Ting	Shepherd Blowing the Flute (Piano Solo)
J. Massenet	Meditation from <i>Thaïs</i> (Erhu/Piano)

### Intermission

F. Chopin	Scherzo in B Flat minor, Op.31 (Piano Solo)
Lu Rirong	Qing Melody Capriccio (Erhu/Piano)
Cheng Yaoxing	Galloping Horses (Erhu/Piano)
P. Tchaikovsky/ M. Pletnev	Four Pieces (Piano Solo) from <i>The Nutcracker</i> March Dance of the Sugar Plum Fairy Chinese Dance Andante Maestoso

Sarasate	Gypsy Airs (Erhu/Piano)
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## George Gao, erhu

Born in 1967, George Gao learned how to play the erhu at the age of six and had his public performance debut two years later. He entered the secondary school of the Shanghai Conservatory of Music in 1979, majoring in erhu. Mr. Gao has won numerous awards, including the first prize in the Shanghai Junior Instrumental Soloist Competition (1982), the Silver Medal in the China National Junior Instrumental Soloist Contest (1982), the first prize in the China National Erhu Competition (1985). Mr. Gao became the Erhu Soloist of the China Central Orchestra of National Music in 1988.

Mr. Gao came to Canada in 1991 and started teaching erhu at the Royal Conservatory of Music two years later. He had his first erhu concert in Toronto in 1993 and the second one early in 1994.



## Sergei Pavlov, piano

Born in 1955, Sergei Pavlov graduated with honours from the Moscow Conservatory Music College in 1975. He spent the following five years at the Tchaikovsky Conservatory, Moscow, and graduated with honours in 1980. He completed postgraduate studies at the Gnesin Music Institute in 1985 and started in 1980 as a concert pianist, an accompanist and a piano teacher.

Mr. Pavlov has performed in Russia, Latvia, Lithuania, Germany, France, Bulgaria, Romania and Canada. He has also accompanied mezzo-soprano Natalia Yerasova, violinist Aleksandr Vinitsky and actress Natalia Surovegina.

## Erhu

The erhu is an ancient instrument, first described in the Sung Dynasty in A.D. 420- 479. It is extremely popular in China today as a medium for both traditional and contemporary music. Its range spans about three octaves. It consists of a drum- like mahogany sound box covered with snake skin, with two strings running from the pegs to the sound box, and a bamboo bow with horse hair. Because the erhu does not have a fingerboard, finger pressure on the strings is crucial to the sound it produces, which is comparable to the sound of the violin.

# programme

Sunday January 15, 1995

8:00 p.m.

## Amadeus Ensemble

James VanDemark, double-bass

Peter Longworth, piano

Moshe Hammer, violin

Giovanni Bottesini  
(1821-1889)

Passione Amoroso

Ludwig van Beethoven  
(1770-1827)

Horn Sonata in F major, Op. 17  
arranged for double-bass and piano  
*Allegro Moderato*  
*Poco Adagio, quasi andante*  
*Rondo (Allegro Moderato)*

Niccolò Paganini  
(1782-1840)

Variations on the G String  
on a Theme from Rossini's *Moses*

### Intermission

W.A. Mozart  
(1756-1791)

Sonata for Piano  
and Violin in G major, K.301  
*Allegro con spirito*  
*Allegro*

Giovanni Bottesini  
(1821-1889)

Gran duo concertante

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The Amadeus Ensemble gratefully acknowledges the generous support  
of the following:

The Province of Ontario through the Ontario Arts Council,  
The City of Toronto through the Toronto Arts Council  
and the Municipality of Metropolitan Toronto.



# The Performers

## Moshe Hammer, violin

Admired for his artistic style, unique interpretations and vibrant tone, violinist Moshe Hammer remains one of Canada's most sought-after musicians for solo, concerto and chamber appearances. He has led a career that has taken him across North America, Israel and western Europe, and his performances with the most prestigious ensembles have consistently energized critics, audiences and colleagues alike.



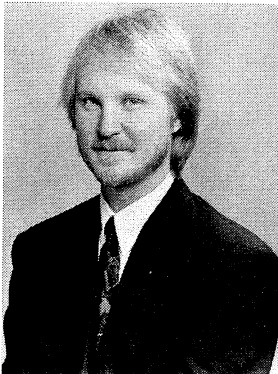
Born in Hungary, Moshe Hammer was raised in Israel and first studied there with Ilona Feher. In 1967 he received scholarships from the American-Israel Cultural Foundation which enabled him to study in the United States. His artistic abilities attracted the tutelage of Jascha Heifetz, and Hammer's studies culminated with a medal in the Jacques Thibaud competition in Paris in 1970.

Mr. Hammer has served as concertmaster with the Calgary Philharmonic Orchestra (1970-73), and with the Kitchener-Waterloo Symphony Orchestra (1981-85). While in Kitchener, he was also the leader of the Canadian Chamber Ensemble, and has been the leader of the Amadeus Ensemble since its inception in 1985. Moshe Hammer can be heard frequently on CBC Radio, and has been featured in several recordings.

## Peter Longworth, piano

A Chicago native, Peter Longworth is well known as a performer, teacher and coach in Toronto where he currently resides. He is active both as a solo performer and as a chamber musician.

Mr. Longworth was born in London, England of American parents. At the age of nine he started his piano studies in Brussels. Three years later his family moved to Evanston, Illinois, where he continued his studies at



Northwestern University with Clara Barker and Arthur Tollefson. He attended the University of Michigan where his teachers were Louis Nagel and Eckhart Selheim. Mr. Longworth received a scholarship for a year's participation at the Banff Centre for Fine Arts, and subsequently moved to Toronto to complete his studies in the Artist Diploma Program with Marek Jablonski, Marc Durand and Leon Fleisher at the Royal Conservatory of Music. Mr. Longworth has been soloist with the Chicago Symphony Orchestra, as well as the Skokie Valley Symphony, the Calgary Philharmonic, the Blue Lake Festival Symphony Orchestra, and the World Youth Symphony Orchestra. He has also been a finalist in the 1988 International Busoni Piano Competition and a semi-finalist in the International Gina Bachauer Piano Competition.

Last year Mr. Longworth toured England and Scotland with the Tapestry Music Ensemble, and a recent Centaur Records CD release includes his performance of *Variation Set*, a work for solo piano, by Canadian composer Gerald Berg.

Mr. Longworth is a faculty member of the Royal Conservatory of Music.

## James VanDemark, double-bass

One of the most brilliant virtuosi ever to perform on the double-bass, James VanDemark began his musical studies at the age of 14 in his hometown of Owatonna, Minnesota. He made such rapid progress that just 18



months later he gave his solo debut with the Minnesota Orchestra. Subsequently, Mr. VanDemark has performed with the New York Philharmonic, St. Paul Chamber Orchestra, Buffalo Philharmonic, the Mostly Mozart Festival Orchestra, the Chautauqua Festival Orchestra, the Quebec Symphony and the Netherlands Radio Symphony, working with such prestigious conductors as Zubin Mehta, Pinchas Zukerman and Yoel Levi.

Mr. VanDemark's recitals with André Watts, Samuel Sanders, Anthony Newman, Barry Snyder, and Robert Spillman have won him great acclaim. Chamber music collaborations with Guarneri, Cleveland, Colorado, Muir, and Audubon Quartets, members of the Tokyo Quartet, and pianist Gary Graffman, Alfred Brendel, Anton Nel and Jeffrey Kahane highlight his versatility. He has also performed as a regular member of the Amadeus Ensemble.

An important direction in his career has been his involvement with native American performers in Circle of Faith – the Words of Seattle. Mr. VanDemark commissioned this unique collaborative work, and developed it in conjunction with respected Native artists and elders.

James VanDemark has been Professor of Double-Bass at the Eastman School of Music since 1976, becoming, at age 23, the youngest person ever to hold such a position at a major music school.

As a recording artist, he can be heard on Phillips, Telarc, Vox and Pantheon. His second recording with the Cleveland Quartet and John O'Connor of Schubert's *Trout Quintet* was recently released on Telarc.

With other roles as Artistic Director of Music in Owatonna at the Gainey Center, a summer chamber music festival, as a conductor, and as a popular spokesman for the arts, James VanDemark rounds out his career. In addition, he has been profiled in such diverse media as *Connoisseur Magazine*, on the *MacNeill/Lehrer NewsHour*, National Public Radio's *Morning Edition* and *All Things Considered*, and in the *Lakota Times*, the largest Native American newspaper in the United States.

## Programme Notes

### Giovanni Bottesini

#### *Passione Amoroso*

Called by some "the Paganini of the double-bass", Giovanni Bottesini was born in Crema, Northern Italy in 1821 into a family of talented musicians. His own musical education began at the age of five, when he studied violin with his uncle. When Bottesini was 13, his father, having learned that there were two scholarship places available at the Milan Conservatory, one for bassoon and the other for the double-bass, asked him which he would like to apply for. Young Bottesini chose the double-bass, not because he already felt a particular attraction for the instrument, but mainly because of his previous knowledge of stringed instruments. Thus began Bottesini's association with the double-bass, an association that was to bring him the greatest triumphs of his long and varied career. Everywhere he played, audiences were amazed at the brilliance of his technique. "To have a full house", it was said, "one only needs to announce a concert with Bottesini."

Next to his duties as soloist and conductor he left a large number of various types of compositions. Among them are twelve operas, chamber music, a Requiem, an oratorio and above all a great number of works for double-bass. These last- mentioned works are still today a standard choice from the virtuoso solo literature for the bassist.

## Niccolò Paganini

### *Variations on the G String on a Theme from Rossini's Moses*

Born in Genoa, Italy in 1782, Paganini is regarded as the greatest of all violin virtuosos. Trained by a ruthless father, he performed publicly for the first time at the age of eight, made a formal concert debut at nine, and made his first tour at 13. Billed as the "the wonder child" Paganini electrified audiences with his remarkable digital exploits. Successful though he had become by 1808, it was with a concert appearance in Milan in 1813 that his legendary career really began. So sensational was this performance that he was required to give 36 concerts in Milan alone. For the next decade and a half he was the most celebrated violinist in Europe, even though he did not leave Italy. His fantastic technique led some to suspect that he acquired his powers by being the son of the devil; a few of the more superstitious crossed themselves when they came into contact with him.

The violin literature of Paganini exploits fully his own remarkable powers as a virtuoso. This music abounds with pyrotechnics – harmonics, double and triple stops, simultaneous pizzicato and bow passages – with which the horizons of violin writing and playing were greatly extended. It can almost be said that the modern technique of violin performance was born with Paganini.

## Wolfgang Amadeus Mozart

### *Sonata for Piano and Violin in G major, K.301*

From Mannheim on October 6, 1777, Mozart wrote to his father, "I send my sister herewith six duets for *clavicembalo* and violin by [Joseph] Schuster, which I have often played here. They are not bad. If I stay on I shall write six myself in the same style, as they are very popular here." Mozart carried out his intention by composing six sonatas, K.301-6. Five out of the six "Palatine" sonatas consist of only two movements, a structure found fairly frequently in J.C. Bach and Joseph Haydn, but rarely in Mozart.

The first sonata, K.301 in G, was originally for keyboard and flute, but the flute part was soon changed to a violin one. In the very opening phrase it is the 'accompanying' instrument that actually has the melody; the interchange of roles is characteristic but so is the assumption of the leading role by the piano with its brilliant passagework. Its second movement is a simple three part piece with a minor-mode middle section where the piano accompanies the violin.

### Next Performance

Sunday, February 19, 1995, 8:00 p.m.

Glenn Gould Studio

Saint-Saëns, Spohr, Casella

featuring:

**Erica Goodman, harp & Moshe Hammer, violin**

for tickets telephone 205-5555



**Alex Pauk**

Wednesday, January 18, 1995

8:00 p.m.

## Superstrings IV

Esprit Orchestra

Alex Pauk, conductor

John Adams (U.S.A.)  
(b.1947)

Shaker Loops, 1978 (revised 1982)

- Part i. Shaking and Trembling
- Part ii. Hymning Slews
- Part iii. Loops and Verses
- Part iv. A Final Shaking

Harry Somers (Canada)  
(b.1925)

Of Memory and Desire, 1993

### Intermission

Henri Dutilleux (France)  
(b.1916)

Mystère de l'Instant, 1989

for 24 strings, cymbalum and percussion

- |                              |  |
|------------------------------|--|
| <i>i. Appels</i>             | <i>vi. Choral</i>                                      |
| <i>ii. Echos</i>             | <i>vii. Rumeurs</i>                                    |
| <i>iii. Prismes</i>          | <i>viii. Soliloques</i>                                |
| <i>iv. Espaces lointains</i> | <i>ix. Métamorphoses</i><br><i>(sur le nom SACHER)</i> |
| <i>v. Litanies</i>           | <i>x. Embrassement</i>                                 |

Jan Sandström (Sweden) Acintyas, 1986  
(b.1954)

### §

Tonight's concert will be broadcast on Sunday, February 26, 1995 on *Two New Hours*, CBC Stereo (94.1 FM) in Toronto.

This program is presented in association with the Glenn Gould Studio and on CBC Stereo's *Two New Hours*.

Esprit Orchestra gratefully acknowledges the sponsorship of  
Jamna Dayaram and Arthur Wolfson.

programme

# programme

Thursday, January 19, 1995

12:00 Noon

CBC Radio Music presents

Donna Bennett, soprano

Gerald Finley, baritone

Brian Finley, piano

Host: Lorna Jackson

Henry Purcell  
(1659-1695)

Come dear companions

W. A. Mozar  
(1756-1791)

Chi sa, chi sa, qual sia..., K. 582

Hugo Wolf  
(1860-1903)

from Italienisches Liederbuch:

*Was für ein Lied soll dir gesungen werden?*

*Das doch gealt all' deine Reize wären*

*Wer rief dich denn?*

*Wie lange schon*

*Der Mond hat eine schwere Klag'*

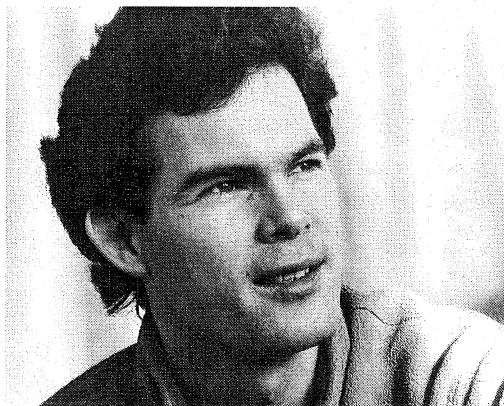
*Nein, junger Herr*

*Mein Liebster ist so klein*

*Nicht länger kann ich singen*

*Nun lass uns Frieden schliessen*

*Ich hab' in Penna einen Liebsten*

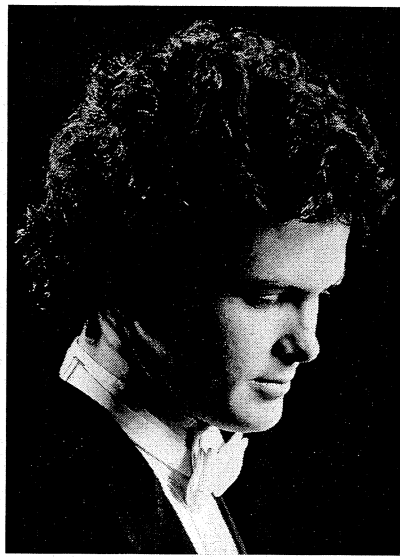


Gerald Finley





Donna Bennett



Brian Finley

Reynaldo Hahn  
(1874-1947)

L'énamourée  
Infidélité  
Mai

Franz Liszt  
(1811-1886)

O quand je dors

Richard Strauss  
(1864-1949)

Ich schwebe, Op. 48, No. 2

Brian Finley  
(b. 1960)

Where the lullaby?  
Lullaby for Benjamin

Henry Purcell  
(1669-1695)

Close thine eyes and sleep secure

## §

This concert will be broadcast on *Music Around Us*, CBC Stereo (94.1 FM), on Sunday, January 22, 1995 at 12:06 p.m.

Series Producer: Marilyn Dalzell  
Recording Engineer: Doug Doctor  
Production Assistant: David Cavlovic



## Amici

Friday, January 20 1995

8:00 p.m.

## Amici

Joaquin Valdepeñas, clarinet

David Hetherington, cello

Patricia Parr, piano

with

Cho-Liang Lin, violin

Annalee Patipatanakoon, violin

Toby Hoffman, viola

W. A. Mozart  
(1756–1791)

Piano Quartet No.2 in E flat major, K.493

*Allegro*

*Larghetto*

*Allegretto*

Patricia Parr, piano

Cho-Liang Lin, violin

Toby Hoffman, viola

David Hetherington, cello

Chan Ka Nin

"I think that I shall never see..."

(b.1949)

Joaquin Valdepeñas, clarinet

David Hetherington, cello

Patricia Parr, piano

## Intermission

W. A. Mozart  
(1756–1791)

Clarinet Quintet in A major, K.581

*Allegro*

*Larghetto*

*Menuetto*

*Allegretto con variazioni*

Joaquin Valdepeñas, clarinet

Cho-Liang Lin, violin

Toby Hoffman, viola

Annalee Patipatanakoon, violin

David Hetherington, cello

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This evening's concert will be broadcast at a later date on *The Arts Tonight*,  
CBC Stereo (94.1 FM), with host Peter Tiefenbach.

Producer: Neil Crory

Recording Engineer: Doug Doctor

# programme

# The Performers

## Joaquin Valdepeñas, clarinet

One of Canada's best known musicians, Joaquin Valdepeñas is principal clarinet of the Toronto Symphony Orchestra and is active as a conductor. He also makes frequent appearances as a soloist with orchestras throughout North America. He has collaborated with such artists as Kathleen Battle, Nadya Salerno—Sonnenberg, Rudolf Serkin, Glenn Gould, Richard Stoltzman and Pinchas Zukerman. As well, he has performed with the American, Muir and Orford String Quartets and with members of the Cleveland, Guarneri, Vermeer and Tokyo Quartets. He recently made his conducting debut with the Toronto Symphony Orchestra; as well, he is conductor of the Toronto Symphony Youth Orchestra.

Mr. Valdepeñas has performed at the world's leading festivals: Aspen, Banff, Casals, Edinburgh, Evian, Mostly Mozart, and the Nagaro Festival in Japan, where he performs and gives master classes annually. He was featured in a PBS documentary about the Aspen Music Festival, highlighted as a conductor and clarinetist. He is a faculty member of the Aspen Festival and the Faculty of Music, University of Toronto.

Mr. Valdepeñas made his European debut with the BBC Welsh Symphony, which was televised by the BBC. His numerous recordings appear on the CBC, Summit—Koch, Centrediscs and Sony labels.

## David Hetherington, cello

A native of St. Catharines, Ontario, David Hetherington received his musical training in Toronto, New York, Italy and Germany, studying with Claus Adam, André Navarra and Paul Tortelier. Currently a member of the Toronto Symphony Orchestra, he is also much in demand as a chamber musician and teacher. He teaches at the Royal Conservatory of Music, and the Faculty of Music, University of Toronto, as well as coaching the cello section of the Toronto Symphony Youth Orchestra.

As a performer, he has toured Canada, the United States and Europe, and in Toronto Mr. Hetherington collaborates with several small ensembles, including his own string quartet, Accordes. Through this group he has developed a keen interest in contemporary music; he performs regularly for New Music Concerts and records for Centrediscs. He has appeared as soloist with the Composers' Orchestra and has also appeared in several films for Rhombus Media and the CBC.

## Patricia Parr, piano

Toronto-born pianist Patricia Parr is internationally renowned for the sensitivity and integrity of her musicianship. An outstanding chamber musician, she has collaborated with many ensembles, including the Guarneri, Orford and Mendelssohn String Quartets, and has performed here and abroad at numerous festivals, including the prestigious Marlboro Music Festival in Vermont. As a member of the Trio Concertante she toured Australia in 1975 and 1978. She has worked as a duo recitalist with many artists including violist Rivka Golani, cellist Daniel Domb, and violinist Lorand Fenyves. Her CBC recording of clarinet and piano works with Joaquin Valdepeñas was a 1987 Juno nominee.

Since her debut with the Toronto Symphony Orchestra at the age of nine, she has been a soloist with major orchestras in North America including the Philadelphia Orchestra, the Cleveland Orchestra, and the Pittsburgh Symphony. This past June she returned to Massey Hall for its Centennial Celebration, performing Beethoven's *Choral Fantasy* with the Toronto Symphony Orchestra.

Miss Parr is a graduate of the Curtis Institute of Music, where she studied with Isabelle Vengerova and Rudolf Serkin. Since 1974 she has been teaching piano and chamber music at the University of Toronto's Faculty of Music.

# Our Guests

## Cho-Liang Lin, violin

Cho-Liang Lin, the Chinese-American violinist, is well known to audiences around the world for his technical brilliance and the warmth and beauty of his playing. Enraptured by the sound of a violin coming from a neighbour's window in his native Taiwan, five-year old Cho-Liang Lin persuaded his parents to buy him a small instrument. He gave his first public performance two years later. When he was twelve, he was sent to Australia to study at the Sydney Conservatorium. After a master class with Itzhak Perlman, Mr Lin was inspired to study with Mr Perlman's teacher, and arrived at in New York in 1975, where he enrolled at the Juilliard School to study with Dorothy DeLay. He is now a member of the Juilliard faculty.

In 1981, Mr. Lin was the first Taiwanese musician invited to perform in China and later appeared there with the New York Philharmonic. He returned to China this summer to tour with the Asian Youth Orchestra conducted by Sergiu Comissiona. He also undertook a tour of European festivals, as guest artist with the Australian Youth Orchestra, appearing at the BBC Proms, the Tivoli Festival, and in Rome and Birmingham.

Featured engagements in the upcoming season include performances with the New York Philharmonic, and the Orchestre Symphonique de Montréal. With the Helsinki Philharmonic he will present a world premiere of the violin concerto *Out of Peking Opera* by Chinese composer Tan Dun.

Cho-Liang Lin records exclusively for the Sony Classical label. Upcoming releases include Stravinsky's *Concerto in D for Violin and Orchestra* and Prokofiev's *Violin Concertos No. 1 and No. 2*, both with Esa-Pekka Salonen and the Los Angeles Philharmonic; and an album of Fritz Kreisler transcriptions with Andrew Litton and the English Chamber Orchestra.

## Annalee Patipatanikoon, violin

Annalee Patipatanikoon began her musical studies in Calgary with Lise Elson and received her Artist Diploma from the Curtis Institute of Music in Philadelphia, where she worked under Aaron Rosand. She continued her studies with Franco Gulli and Miriam Fried at Indiana University.

Miss Patipatanikoon is a winner of numerous competitions, including the Canadian Music Competition "Stepping Stones", the Eckhardt-Gramatté National Competition for Contemporary Music, and is a laureate of the Queen Elisabeth Violin Competition in Brussels, Belgium. She has received grants from the Canada Council, and has performed as a soloist in recitals and with orchestras in Canada, the United States and Europe.

Annalee Patipatanikoon was a member of Trio Lyrika from 1985 to 1993. The trio was appointed Artists-in-Residence at the Royal Conservatory of Music in 1991. In the summer of 1993 Trio Lyrika was transformed into the Gryphon Trio with the addition of Jamie Parker. The Gryphon Trio continued its residency at the Royal Conservatory of Music in 1993. Activities included private teaching, chamber coaching and performing.

## Toby Hoffman, viola

Toby Hoffman enjoys a distinguished international performing career as both soloist and chamber musician. He has appeared with the Buffalo Philharmonic, Prague Chamber Orchestra, American Chamber Orchestra and, in New York, with the New York Youth Symphony at Carnegie Hall as well as with the Juilliard Orchestra at Lincoln Center. He performed the world premiere of the *Double Concerto for Viola, Cello and Orchestra* by Joel Hoffman with the Cincinnati Conservatory Orchestra. Mr Hoffman was also a recitalist on opening day at the recently-renovated Weill Recital Hall at Carnegie Hall. He appears frequently as a guest artist with the Chamber Music Society of Lincoln Center. He has toured several times with Music from Marlboro and performed with the Tokyo String Quartet at Ravinia.

Born in Vancouver, B.C., Mr. Hoffman comes from a distinguished family of musicians. He studied the violin with his mother, Esther Glazer, until he went to the Juilliard School where he graduated with both Bachelor and Master degrees in Music, studying with Paul Doktor. His various awards and prizes include the Sir John Barbirolli Prize from the Lionel Tertis International Viola Competition in England, prizes from the William Kapell Competition and two consecutive Juilliard Viola Competitions. Currently, Toby Hoffman is an artist-in-residence at Harvard University.

He has recorded, for Nuova Era, almost the complete chamber music works of Mozart with Salvatore Accardo, which includes the *Duos*, the *Divertimento for String Trio*, and the *Sinfonia Concertante for Violin, Viola and Orchestra*. He has also recorded for many other labels, including the Marlboro Recording Society, Dynamic, Musical Heritage and Philips.

Mr. Hoffman plays on a 1628 Antonio and Hieronymus Amati viola made in Cremona, Italy, which formerly belonged to Queen Victoria of England.



# Programme Notes

Wolfgang Amadeus Mozart

*Piano Quartet No. 2 in E flat major, K.493*

In the mid-1780's, Mozart was commissioned by the Viennese music publisher and composer Franz Anton Hoffmeister to write three chamber works for piano, violin, viola and cello. Upon the publication of the first (G minor, K. 478) at the end of 1785, Hoffmeister was besieged with complaints from the public that the piece was far too difficult! Mozart had already completed the second quartet in E flat, K. 493 and Hoffmeister agreed to publish it and let Mozart keep his advance payment for the third quartet on the condition it not be written! The *Piano Quartet in E flat major* is in three movements: sonata-form first and second movements and a rondo-finale third movement.

Chan Ka Nin

*"I think that I shall never see"*

I think that I shall never see,

A poem as lovely as a tree.

Joyce Kilmer

The first two lines from Joyce Kilmer's famous poem *Trees*, seem ironically to be apt in view of the fast disappearing forests all over the world today. A musical drama of the vanishing trees is played out by the cello (symbolizing trees), the clarinet (symbolizing birds) and the piano (symbolizing humans). In this one-movement work the musical materials such as pitch sets, chord structures, rhythm and form are quasi-symmetrical — very much like a tree whose shape is balanced in an asymmetrical way.

Written in 1993, this work was commissioned by the Canadian Broadcasting Corporation for Amici. It will be recorded by them this year.

Chan Ka Nin

Chan Ka Nin was born in Hong Kong and moved with his family to Canada in 1965. His principal composition teachers were Jean Coulthard from the University of British Columbia and Bernhard Heiden from Indiana University, where he obtained his Doctor of Music degree in 1983. He has won numerous international awards including the Béla Bartók International Composer's Competition, the Barlow International Competitions, International Horn Society Composition Contest and Juno Awards for Best Classical Composition. He is Associate Professor at the University of Toronto, Faculty of Music, where he has taught music theory and composition since 1982.

Wolfgang Amadeus Mozart

*Quintet in A major, K.581*

*The Clarinet Quintet, K. 581* and the *Clarinet Concerto* were written for an acquaintance of Mozart's, Anton Stadler. According to clarinetist Erich Hoepfich, Mozart wrote these pieces for Stadler's bassett clarinet, a special clarinet that produced four more semitones in the bass register than an ordinary clarinet. The quintet was completed on September 29, 1789, when Mozart was working on his opera *Così fan tutte*. It is a work filled with warmth and vitality, achingly beautiful melodies and virtuosic opportunities for each player.

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Tonight's audience is cordially invited to a reception in the Lobby following the performance.

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5:00	<b>That Time of the Night</b>		
6:00	<small>WORLD REPORT</small> <b>Stereo Morning</b> with Peter Togni	<b>Weekender</b> with Margaret Isaacs	<b>Weekender</b> with Margaret Isaacs
7:00	<small>WORLD REPORT</small>	<small>News</small>	<small>News</small>
8:00	<small>WORLD REPORT</small> <b>The Arts Report</b>	<small>World Report / Sports</small>	<small>WORLD REPORT</small>
9:00	<b>The Arts Report</b>	<small>World Report / Sports</small>	<b>Choral Concert</b> with Howard Dyck
10:00	<b>Mostly Music</b> with Ken Winters	<small>News</small> <b>Max Ferguson</b>	<small>News</small>
11:00	<small>News</small> <b>R.S.V.P.</b> with Leon Cole	<small>News / Sports</small> <b>Air Farce</b>	<b>Music Alive</b> with Olga Milosevich
12:PM	<small>News</small> <b>The Arts Report</b>	<small>News</small> <b>Gilmour's Albums</b> with Clyde Gilmour	<small>News</small> <b>Regional Performance</b>
1:00	<small>News</small> <b>Off The Record</b> with Bob Kerr	<b>Sound Advice</b> with Rick Phillips	<small>News</small> <b>The Transcontinental</b> with Otto Lowy
2:00			<small>News</small>
3:00	<small>News</small>	<b>Saturday Afternoon at the Opera</b> with Howard Dyck	<b>On Stage</b> with Margaret Pacsu
4:00	<small>News</small> <b>Disc Drive</b> with Jurgen Gothe		<small>News</small> <b>Say it With Music</b> with Richard Ouzounian
5:00	<small>Canada at Five</small>		<small>News</small> <b>Random Sampling</b> with Liz Logan
6:00	<b>The World at Six</b>	<b>The World This Weekend</b>	<b>The World This Weekend</b>
7:00		<b>Double Exposure</b>	<b>Jazzland</b> with Don Warner
8:00	<b>The Arts Tonight</b> with Shelagh Rogers and Peter Tiefenbach		<small>News</small>
9:00	<small>Monday Night Playhouse</small>	<b>RealTime</b> with Leora Kornfeld	<b>Jazz Beat</b> with Katie Malloch
10:00			<small>News</small>
11:00	<small>News / Sports</small> <b>After Hours</b> with Ross Porter		<b>Two New Hours</b> with Richard Paul
12:AM	<small>News / Sports</small> <b>Brave New Waves</b> with Brent Bambury	<b>Night Lines</b> with David Wisdom	<b>Brave New Waves</b> with Brent Bambury
4:00			

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A stylized, handwritten signature of Glenn Gould in black ink.

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# Programme Notes

John Adams  
*Shaker Loops*

"*Shaker Loops* was composed in the fall of 1978 and first performed in December of that year by members of the San Francisco Conservatory New Music Ensemble, conducted by the composer. Originally written for string septet, the work can also be played by string orchestra. The score exists in two versions, both published by Associated Music Publishers. The original modular version leaves several aspects of the work's repetitive scheme up to the performers. In the present version, which is, in effect, one of many possible realizations of the modular version, all repeats are written out. This 'through-composed' version should be used when a full string orchestra is employed.

"Although being in its own way an example of 'continuous music,' *Shaker Loops* differs from most other works of its kind because it sees so much change within a relatively short amount of time. Also, it avoids the formal and temporal purity of much 'minimal' music by not adhering to a single unbending tempo throughout. This less severe approach allows a freer movement from one level of energy to another, making a more dramatic experience of the form.

"The 'loops' are melodic material assigned to the seven instruments, each of a different length and which, when heard together, result in a constantly shifting play among the parts. Thus, while one instrument might have a melody with a period of seven beats, another will be playing one with eleven while yet another will repeat its figure every thirteen beats and so on. (This is most easily perceived if one counts the beats between the various plucked notes in "Hymning Slews".)

"The four sections, although they meld together evenly, are really quite distinct, each being characterized by a particular style of string playing. The outside movements are devoted to 'shaking,' the fast, tightly rhythmicized motion of the bow across the strings. The 'slews' of Part II are slow, languid glissandi heard floating within an almost motionless pool of stationary sound (played *senza vibrato*). Part III is essentially melodic, with the cellos playing long, lyrical lines (which are nevertheless loops themselves) against a background of muted violins, an activity that gradually takes on speed and mass until it culminates in the wild push-pull section that is the emotional high point of the piece. The floating harmonics, a kind of disembodied ghost of the push-pull figures in Part III, signal the start of Part IV, a final dance of the bows across the strings that concludes with the four upper voices lightly rocking away on the natural overtones of their strings while the cellos and bass provide a quiet pedal point beneath."

John Adams

## Harry Somers *Of Memory and Desire*

"*Of Memory and Desire* was commissioned by CBC Ottawa for the Thirteen Strings, Paul Mars conductor, and was premiered by the group in Ottawa on February 24, 1994.

"The title alludes to the famous opening lines of, *The Waste Land*, by T.S. Eliot: 'April is the cruellest month, breeding / Lilacs out of the dead land, mixing / Memory and desire....' It came naturally to mind while I was composing the piece in the spring of 1993. That's as far as its relationship to the music goes. It's a poetic title juxtaposed to the music.

"My central concern was that of bringing to life the extraordinary sonoral richness of stringed instruments with their infinity of tonal colours, articulations, and expressiveness. Their sounds touch the emotions in ways that cannot be described nor defined - only experienced."

Harry Somers

## Henri Dutilleux *Mystère de l'Instant*

*Mystère de l'Instant* was commissioned by and dedicated to Paul Sacher. It was premiered by the Collegium Musicum, under Paul Sacher, at the Zurich Tonhalle on October 22, 1989.

The score is conceived as a series of "snapshots". It comprises ten sections, variable in length. Each section fixes on a particular, determinedly characterised aspect of the material, while the overall structure conforms to no pre-established framework. The ideas are stated just as they present themselves, without reference to what has gone before or what will follow. In moving away structurally from earlier works (e.g. *Métaboles* and *Tout un monde lointain*.) Dutilleux has set out to seize the instant and to structure his musical time along lines not traced in advance.

The word "mystery" in the title must be understood in its widest possible sense, including its spiritual resonances. For Dutilleux, the act of writing music has certain similarities with a religious ceremony, "with its share of mystery and magic". By what secret in the creative process is one idea, rather than another, fixed in so clear a way?

The orchestral texture is often divided into a large number of distinctive parts, as in "Appels" or "Rumeurs", or, conversely, as in "Litanies", it may be reduced to a broad monodic utterance. In "Soliloques" it serves as a background for a series of solos entrusted to violin, cello, double bass, cello quartet and, finally, to the two additional instruments, the cymbalum and timbales. Toward the end of the work, we hear a series of metamorphoses on the six notes that make up the name of the dedicatee SACHER, or, in English notation, E flat - A - C - B - E - D.

In terms of the work's general outline, Dutilleux has sometimes sought a certain imaginary spacialization of the musical material by breaking down the timbres or contrasting the groups of strings in their most extreme registers.

## Jan Sandström

### *Acintyas*

"Acintyas" is a word borrowed from oriental mysticism meaning, roughly, "the unity of opposites" - a transcendent state.

Jan Sandström is drawn to this idea of transcending opposites and *Acintyas* tries to express this idea musically. There are only three basic musical elements here: a basic chord, a basic rhythm and a basic sound; the changes in the music are like seeing these elements from different perspectives. The most important thing about *Acintyas* to Sandström, however, is the fact that it has a pulse - a constant beat. In writing this piece, Sandström wanted very much to move away from the kind of slow moving music he had been writing for a number of years.

# Biographies

## Henri Dutilleux (composer)

Henri Dutilleux was born in Angers in 1916 and throughout his life has worked as a dedicated musician, teacher and composer. From 1961 to 1970 he taught at the École Normale de Musique. Earlier, from 1943, he spent 20 years at the French Radio. A perfectionist, Dutilleux destroyed most of his earliest works, leaving only a half-dozen surviving compositions. Jean Roy, musicologist and friend of the composer, wrote: "At times I have been tempted to reproach Dutilleux for the scarcity of his work. Why does he write so little? Because he resigns himself only to the masterpiece." Recognized early for his work, Dutilleux received the Prix de Rome in 1938, at the age of 22.

Besides *Mystère de l'Instant*, surviving works include Dutilleux's *Sonata for Piano*, first performed in 1948 by Genevieve Joy, Dutilleux's wife; *The Wolf*, a ballet for the Roland Petit Company; two symphonies, 1951 and 1959; *Les Métaboles*, five pieces for orchestra premiered in 1965 by George Szell; *Ainsi la nuit* for string quartet; *Timbres, espace, mouvement*, 1980; and the *Violin Concerto* dedicated to Isaac Stern, 1985.

## John Adams (composer)

John Adams was born in Massachusetts in 1947. After graduating from Harvard University in 1971 he moved to California where he taught and conducted at the San Francisco Conservatory of Music for ten years. His innovative concerts at the Conservatory brought him to the attention of Edo de Waart, who invited him to work as contemporary music advisor and, from 1979 to 1985, composer-in-residence with the San Francisco Symphony, where Adams instituted a "New and Unusual Music" series.



Adams' best-known work is the three-act opera *Nixon in China* (1987), created in collaboration with poet Alice Goodman and director Peter Sellars. The unexpected combination of a story from recent history, the apparatus of Grand Opera (ensembles, ballet, spectacle) and music which bows in the direction of minimalism as well as middle-period Stravinsky has proven to have a wide-ranging appeal to audiences and critics. The Nonesuch recording of the complete opera received the 1989 Grammy Award for Best Contemporary Composition. Another of Adams' best-known, and more recent, operas is *The Death of Klinghoffer*, based on the 1986 "Achille Lauro" hijacking.

## Jan Sandström (composer)

Born in Lycksele in 1954, Jan Sandström grew up in Stockholm and studied at the State College of Music in Pitea (1976-78). He then went on to study composition with Gunnar Bucht at the Stockholm College of Music, 1980-84, and the teaching of music theory (1978-1982). He has been on the staff of the College of Music in Pitea since 1982, teaching music theory and composition.

Starting with a style of composition which was influenced partly by American minimalism with its gradual shifts of detailed rhythmic and tonal patterns, Jan Sandström has developed a personal style in which melodic weaves and variable but naturally interlinked chains of harmony are important ingredients. There are elements of dramatically tense and austere expressive tonal language. His handling of musical form is interesting and versatile. Sandström has used straightforward articulation (e.g., suggestively unrestrained crescendos), but also more intricate diversifications, with resting points and tensions intertwined without being clearly distinguishable.

## Harry Somers (composer)

Harry Somers is one of Canada's most important and internationally acclaimed composers. Born in Toronto in 1925, Somers entered the Royal Conservatory of Music in Toronto at the age of 16, studying piano with Reginald Godden (1941-43) and Weldon Kilburn (1946-49) and composition with John Weinzweig (1942-43; 1946-49). In 1949 he was awarded a scholarship which allowed him to travel to Europe and study composition with Darius Milhaud in Paris from 1949-50.

In Europe in 1960, Somers discovered the "new music" of Boulez, Stockhausen and Berio, which was to have a significant impact on his own work. The 1960s saw the creation of such idiomatic orchestral works as *The Picasso Suite* (1964); major choral works such as *God the Master of This Scene* (1962) and *Five Songs from the Newfoundland Outports* (1968); as well as *Twelve Miniatures for Voice and Instrumental Trio* (1964) and the song cycle *Evocations* (1966). In 1967 Somers completed the three-act opera *Louis Riel*. Commissioned for the Canadian Opera Company by the Floyd Chalmers Foundation, *Louis Riel* has been performed widely since its premiere in 1967, including performances at Montreal's Expo '67 and, in 1975, at the Kennedy Center in Washington, D.C. as part of a special Canadian festival held in conjunction with the

U.S. Bicentennial. This marked the first time a full-length opera by a Canadian composer was performed outside Canada.

In 1992 the Canadian Opera Company premiered another of Somers' operas - *Mario and the Magician*. Other recent works include *Concerto for Guitar and Orchestra* (1984); *Chura-Churum* (1985) and the children's opera *A Midwinter Night's Dream* (1988).

Somers is a founding member of the Canadian League of Composers. In 1971 he was named a Companion of the Order of Canada. He has received honorary doctorates from the University of Ottawa; the University of Toronto and York University. Since the late 1950s he has composed almost exclusively on commissions from such organizations and individuals as the National Ballet of Canada; the Pittsburgh Wind Symphony; the CBC; the Toronto Symphony; Yehudi Menuhin and many others.

## Alex Pauk (conductor)

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971 where he received degrees in Music as well as Music Education. In addition, Mr. Pauk participated for two years in the Ontario Arts Council Conductor's Workshop, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

In the early '70s, Alex Pauk settled in Vancouver, being named Vancouver's Musician of the Year in 1975. There, he helped establish the new music group Days Months and Years to Come, for which he was music director and conductor until 1979. Prior to his move to Vancouver, he was instrumental in establishing Array Music in Toronto and was its first conductor.

Mr. Pauk founded Esprit Orchestra in Toronto in 1983. In his role as music director and conductor, he is committed to the development of a Canadian musical literature. This commitment has led to Esprit's commissioning of over 30 new works by over 25 Canadian composers.

In addition to his work with the orchestra, Alex Pauk was co-chair for the ISCM World Music Days held in Toronto and Montreal in 1984, and in 1986 was music director and conductor of the Satori Festival of New Canadian Music held in Winnipeg. As a composer, he has written over 30 concert works and has received commissions from CBC Radio, New Music Concerts (Toronto), Vancouver New Music Society, the Toronto Symphony and others. He has also composed for film, television, radio and music theatre.

Currently, Alex is completing a concerto for two pianos and orchestra commissioned by the CBC for performance by Markham and Broadway with the CBC Vancouver Orchestra. Most recently he has been commissioned by Erica Goodman to compose a work for harp and chamber orchestra, and will compose the music for a collaborative dance project with leading East Indian dancer/choreographer Menaka Thakkar.

# Esprit Orchestra

## Violin I

Fujiko Imajishi (Concertmistress)\*  
Mary Osoko  
Sheldon Grabke  
Anne Armstrong  
Laurel Mascarenhas  
Michael Sproule  
Janie Kim  
Ellen Farrugia

## Violin II

Jayne Maddison  
Paul Zevenhuizen  
Yakov Lerner  
Joanna Zabrowarna  
Parmela Attariwala  
Noel Laporte

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## Viola

Douglas Perry  
Beverley Spotton  
Angela Rudden  
Terry Helmer

## Cello

Paul Widner  
Elaine Thompson  
Maurizio Baccante  
Marianne Pack

## Bass

Tom Hazlitt  
Robert Speer

## Percussion

Michael Côté  
James Earl Barnes

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Margery Griffith  
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